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BETWEEN CINEMA AND PHOTOGRAPHY

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AND BARBARA LE MAÎTRE

For a long time, comparisons of cinema and photography have been predominantly a question of contrast, both of their forms and their ways of seeing. This special issue of *Cinéma & Cie* reverses the perspective, by addressing some of the fundamental spaces of convergence and coexistence between the two languages. While they have always been somewhat present in the history of the two arts (not only in chronophotography, but also astronomic photography, photographic series, and still photography), the photo-cinematic forms have become particularly relevant in the archaeology of post-media culture that has characterised much scholarship lately. What tools should we employ to study these confluences today? Is it possible to perceive overlapping images also in strictly cinematic or photographic works? From this perspective, the special issue deals with borderline authors, such as Jeff Wall; post-filmic aesthetics, such as the cinematic *tableau vivant* and innovative examples of contemporary, experimental audiovisual production.